

SYMPOSIUM

TRIBUTE TO THE FORGOTTEN KINGDOM

GALACONCERT by

JORDI SAVALL

& THE ENSEMBLE HESPÈRION XXI
IN THE CAVES OF THE LOMBRIVES

THE GOLDEN THREAD OF THE FREE MIND

SEPTEMBER 10TH, 11TH AND 12TH, 2021

THE GOLDEN THREAD OF THE FREE MIND
September 10th, 11th and 12th, 2021
Tarascon-sur-Ariège:
Espace François Mitterrand, Avenue Paul Joucla
Maison des Jeunes et de la Culture, 4 Rue de l'Horte

Organization
Rozekruis Pers in Haarlem

Partners
Municipalité Tarascon
Embassy of the Free Mind in Amsterdam

On the 10th of September 2021 the publishing house Rozekruis Pers will present the book *Places where the Spirit breathes – The Sabarthez as a mirror of humanity. Antoine Gadal 1877-1962, Life, work and transmission of the Cathar Gnosis.* On the occasion of the realization of this book, a symposium is being organized under the title:
***Le Fil d'Or du Libre Esprit* – The golden thread of the free mind.**
The symposium will take place on September 10, 11 and 12, 2021, in the Salle François Mitterrand in Tarascon, where a selection of international scientists, philosophers and musicians joins together, who as a common denomination all cherish a profound love for the Sabarthez and the Ariège, presenting subjects that shed a light on the ancient old human history of this region. The symposium focuses on the human being and his free mind.

In various themes, authors from different fields show how that this free mind manifested itself in that special region of the Ariège that is the Sabarthez. The background of the fascinating rock paintings, the hidden oral tradition of the region, the art of the free mind in the Middle Ages, the tension between materialism and idealism throughout history, the role of women in Catharism and the courtly love of the troubadours are some of the topics that leading speakers will cover.

They paint a modern picture and the state-of-the-art of the advancing insights in all the fields of interest with which Antoine Gadal felt particularly related some hundred years ago. This son of the Sabarthez, born a stone's throw from where the symposium takes place, saw in each of those areas the influence of that always independent and free mind, which runs in the blood of the people of that region. And he discovered that its origin lies in the simplicity and openness of heart and mind with which the people of the Sabarthez approached, lived and defended their territory, their spiritual wealth and their Christianity in its purest kind. He saw it as his duty to carry on that spirit of freedom, brotherhood and love.

At the occasion of this symposium an ensemble has been formed consisting of Louis Merlet (viola), Sylvain Imbs (piano) and Christian Koenig (panflute), which will perform "Voices of the Sabarthez through the ages".

Registration
You can register for this symposium in the following ways. The concert of Jordi Savall on Saturday evening is part of the symposium. Costs for the symposium and concert are € 150,00 per participant. You have to arrange accommodation and meals yourself.

On **https://spiritualtexts.academy/gadal** you will find a direct link for your registration, via Eventbrite. On that site the booking system leads you to the payment possibilities. When you have registered and paid, your registration is final and you will receive further documentation.

The municipality of Tarascon has composed a program of sites worth visiting, for a reduced price. The more sites you visit, the lower the price will be. This concerns the Parc de la Préhistoire (the Pre-historian Parc), the caves of Niaux and of Bédeilhac, the castle of Foix, the cave of Mas-d'Azil and the Palais des Evêques (the Bishop's Palace) in Saint-Liziers.

There are also some sites that can be visited for free, like the Salle Gadal and the Dolmen of Sem. Furthermore you can partake in three special visits for a fixed reduced price:

1. a special tour of 2 hours in the Lombrives caves à € 10,- (www.grottedelombrives.com with symposium code)
2. a visit of 2 hours to Les Bains du Couloubret in Ax-les-Thermes à € 17,- (www.bains-couloubret.com with symposium code)
3. a visit to the castle of Montségur (information about this follows later)

The visits to either one of those sites is not included in the symposium price.

By the end of August you will subsequently receive your symposium-, concert- and stamp card for the sites with reduced prices. You will then also receive a booklet with all texts of the symposium in your own language (German, English, French, Dutch or Spanish).

General information:
1. The official language of the symposium mainly is French. There will be at least two lectures in English.
2. We adhere to the then current French government measures regarding corona.
3. All visitors are responsible for complying with corona measures (travel, accommodation, including necessary documents).

All further information will be given via https://spiritualtexts.academy/gadal

FRIDAY EVENING

5.00 PM **WELCOME**
Petra Augrandjean and Pierre Gohar

5.05 PM **OPENING OF THE SYMPOSIUM**
A. Sutra, mayor of Tarascon

5.30 PM **GOD IS LOVE**
Mirjam Duivenvoorden

6.30 PM **THE CAVES OF THE VOLP**
Robert Bégouën

SATURDAY MORNING

9.30 AM **THE PALEOLITHIC ART OF THE CAVE PAINTINGS**
Philippe Grosos

10.30 AM **THE BREATH OF THE SPIRIT AND SPIRITUAL ENERGY**
Eric Palazzo

SATURDAY AFTERNOON

2.00 PM **FREEDOM OF CONSCIOUSNESS IN OCCITAN CATHARISM**
Eduard Berga Salomó

3.00 PM **ON THE WINGS OF LOVE**
Maria Bartels

SATURDAY EVENING, LOMBRIVES

8.30-9.30 PM **GALA CONCERT BY JORDI SAVALL AND HESPÈRION XXI**

SUNDAY MORNING

9.30 AM **IN BETWEEN DAILY LIFE AND PRIESTLY EXISTENCE**
Gwendoline Hancke

10.15 AM **THE DREAM OF PROMETHEUS**
Sergi Grau Torrass

11.15 AM **TRANSMISSION OF THE FREE MIND**
Peter Huijs

12.00 PM **CLOSING CEREMONY**

FRIDAY EVENING (9.30 AM - 11.30 AM)

5.00 -5.05 PM **WELCOME**
Petra Augrandjean and **Pierre Gohar**, chair persons

5.05-5.30 PM **OPENING OF THE SYMPOSIUM**
Mr Sutra, mayor of Tarascon

PRESENTATION OF THE BOOK *Places where the Spirit breezes (FR)*
Doride Zelle, director of the Rosycross Press and **Peter Huijs**, author

5.30-6.15 PM **GOD IS LOVE**



Mirjam Duivenvoorden, curator of the Gadal Archives in the Bibliotheca Philosophica Hermetica in Amsterdam and co-author of the book *Places where the Spirit breathes*

Dieu est Amour (God is Love) was the motto and adage of Antoine Gadal. From an early age on he has committed himself hereto, trying to practice some of that love. In the nineteenth century, as benjamin of the Félibrige, in search of the sublime beauty of the mind, in poetry and literature; from the age of twenty-three as a teacher in the village of Montceaux-lès-Provins in the Champagne, as a captain in the trenches of la Grande Guerre; then as speleologist, archaeologist and president of the *Syndicat d'Initiatives*, always committed to making man receptive to the beauty and silence of the caves, in which a pure receptivity can perceive the inaudible. He delved deep into the archives to examine the true background of pure Cathar Christianity as it was experienced in the Sabarthez, and of which he had heard people whispering on his journeys through the region. From the moment he had formed a crystal clear picture in his mind, he did everything in his power to secure its transmission – a mission handed to him in 1897 by the nearly 100-year-old Adolphe Garrigou, who he called the beloved patriarch of the Sabarthez.

6.15-6.30 PM **PAUSE**

6.30 PM **THE CAVES OF THE VOLP**

An exceptional sanctuary from the flourishing period of the stone age (the magdalénien)



Robert Bégouën historian, founder of the Louis Bégouën Foundation, curator of the three caves of the Volp

The Tuc d'Audoubert and Trois-Frères caves were discovered in 1912 and 1914 by three teenagers, Max, Jacques and Louis Bégouën. They immediately decided not to open them to the public. The explanation for this is the fact that their family has been researching the origin of life and of man for two generations. Their grandfather, Count Maximilien Bégouën (1826-1885), was an erudite and multilingual humanist researcher. As a high-ranking official in Toulouse, in 1872 he met Émile Cartailhac, the doyen of French prehistory. Bégouën's son Henri would continue his research.

After the discovery of the Tuc d'Audoubert, Cartailhac was the first to be informed and to give his advice. Two years later, the Trois-Frères cave with its innumerable and fine carvings is under investigation. Realizing that they are responsible for a historical heritage belonging to humanity, the Bégouëns decide to preserve it for science. The Louis Bégouën Foundation was established in 1989 to continue this philosophy, which allows these caves to remain intact to this very day.

SATURDAY MORNING (9.30 AM - 11.30 AM)

9.30-10.15 AM THE PALEOTHIC ART OF THE CAVE PAINTINGS



Philippe Grosos professor at the university of Poitiers, philosopher, author of the book *Signe et forme. Philosophie de l'art et art paléolithique* (Sign and form. Philosophy of the art and paleolithic art)

If we consider art as a symbolic activity, we can say that its presence in the history of mankind extends very far back. And if we consider the origin of the first hand axes (which after all require both abstraction and symmetry to make) we can even trace that beginning back to the first appearance of the Australopithecus, a little over 3 million years ago.

About 40,000 years before our era, however, a new form of artistic activity presents itself. *Homo sapiens* – the human beings we still are – then for the first time created and disseminated artistic figurative representations that gave birth to cave paintings, both in Western Europe and in Indonesia.
Drawing on the abundant examples of cave paintings that can be found in the caves of the Ariège, I want to show the audacity that our ancestors needed to draw, paint, engrave, and sometimes even sculpt these types of figures.
In order to reasonably comprehend what this means, I examined what made this leap, this discontinuity possible. What has such a daring representation meant for the further course of our history, for us, *homo sapiens*?

10.15-10.30 AM PAUSE

10.30-11.15 AM THE BREATH OF THE SPIRIT AND SPIRITUAL ENERGY



Eric Palazzo professor in history of medieval art at the University of Poitiers and Princeton and author of *Peindre c'est prier. Anthropologie de la prière chrétienne* (Painting is praying. Anthropology of the Christian prayer)

The lecture examines the theme of freedom of spirit in Christian theological thought of antiquity and in the Middle Ages, viewed from the specific concept of spiritual energy. From a Christian perspective, this energy is primarily what enables us to define the "true" nature of God.

Thus it is the spiritual power that God has given to mankind to enable him to complete his spiritual journey, both on earth and thereafter, and to grant him access to the 'face to face' knowledge of the Christ, glorified in eternal majesty.
Subsequently the various forms of the visual translation of that spiritual energy are examined, in particular those in the spiral form and its meaning in relation to the figure of Christ, both in his spiritual as in his physical dimension.

SATURDAY AFTERNOON (2.00 PM - 4.00 PM)

2.00-2.45 PM FREEDOM OF CONSCIOUSNESS IN OCCITAN CATHARISM



Eduard Berga Salomó author of *Sabiduría del Silencio* and *Le Catharisme et la tradition spirituelle de l'Occident* (Wisdom of silence and Catharism and the spiritual tradition of the West)

One of the major contributions of Occitan Catharism to the development and advancement of Western culture in Europe was its attempt to liberate individual thought from the narrow religious dogmatism in which the Church of Rome had placed society in order to "strengthen their consciences".

The enormous influence that Catharism had on all social strata of his time, contributed not only to a direct knowledge of the sacred texts, but it also placed in their midst Christian teaching in its purest, most essential and practical sense: to seek God above all things and love others as oneself.
The words of the humble shepherd Pèire Mauri, a Cathar believer, when Bélibaste reproaches him for his good relations with people who do not belong to his faith, are telling: “We must do good to everyone, for we know not who is good or who is bad.”

2.45-3.00 PM **PAUSE**

3.00-3.45 PM **ON THE WINGS OF LOVE**
Courtly love and catharism, an encounter between eros and agape



Maria Bartels Dutch Philosopher, author of two publications: *Zijn in ontmoeting* (Being in encounter) and *Zin in kwaliteit* (The sense of quality)

Love plays a vital role in both Catharism and courtly love. But what kind of love is it exactly and what role does it play? Courtly love has its origin in the Platonic eros, while Catharism, although influenced by Platonism, is mainly based on Christian love: agapè or caritas. Although both loves are rooted in a spiritual context, they differ in their starting point, their pursuit and their form of expression. Where do these two loves take us and what do they have to give? How can we trace them in our own experience? Are they incompatible, as they go opposite ways, or is there a meeting point possible? Will they remain irreconcilable or can they complement each other?

The answer lies in the most silent intimacy of our soul, that place of transformation where both loves find their deepest meaning and their ability to unfold their wings. From there, eros and agapè can inspire our lives and actions, as well as our relationships with others, with God and the world that surrounds us.

SATURDAY EVENING (8.30 PM - 9.30 PM)

TRIBUTE TO THE FORGOTTEN KINGDOM

GALA CONCERT BY JORDI SAVALL & THE ENSEMBLE HESPÈRION XXI

SUNDAY MORNING (9.30 AM - 12.30 AM)

9.30-10.15 AM **IN BETWEEN DAILY LIFE AND PRIESTHOOD**

Catharism a refuge for women?



Gwendoline Hancke is historian and author of the books *Femmes en languedoc* (Women in the Languedoc) and *Le Miroir d'Aimengart* (The mirror of Aimengart)

In the Languedoc of the 13th century, women developed in social and religious frameworks dominated by men. However, thanks to the place of women in Cathar theology and in particular the priestly role assigned to women in Cathar religious life, women were able to modestly open the doors to this masculine stronghold. Moreover, the anchoring of the Cathar religion in everyday life and in the existing social structures of the villages of Languedoc allows women to shape their religious life in the established social frameworks, in the female social life and also in their traditional role as guardians of belief in the family, educators, household managers, and also caretakers of the sick.

Precisely this merging of a religion more open to female participation in the sacred and the anchoring of this "women's world" in the village offers them a favorable framework to develop themselves in a kind of "parallel world" – a free space in which they hold the reins of their own lives and especially of their religious life in their own hands.

10.15-11.00 AM PROMETHEUS' DREAM

Understanding nature in and through arts, science and religion



Sergi Grau Torras doctor of Philosophy, historian and professor of History of Science at the University of Barcelona, author of *Cátaros e inquisición en los reinos Hispánicos, ss. xii-xiv* (Cathar inquisition in the Spanish kingdoms in the 12e-14e century)

One of the themes that Antoine Gadal raises in his manuscripts, is the necessity to reach a common vison of the relation between science and religion, and more specifically between faith and reason, as a means to obtain knowledge. In the Renaissance a new way to interpret nature arose, which caused the intuitive vision to melt together with a consciousness that is based upon reason.

Since then and until this very day we find different testimonials that somehow, in one way or another, emphasize the connection between science and religion, not only as to understanding nature, the universe and the natural laws, but also when it is about obtaining knowledge. In this lecture we will discover on the basis of several testimonials from the history of science that the interaction between science, art and religion is indispensable in order to create scientific knowledge.

11.00-11.15 AM PAUSE

11.15-12.00 AM **TRANSMISSION OF THE FREE MIND**
A. Gadal – the man, the visionair, the guardian



Peter Huijs studied art history and archeology, he is author of the book *Called by the World Heart*

What is the free mind? Does this mean we are free to think what we want? On the contrary, it is always the result of a mental discipline built on a scientific, social and strongly spiritual basis.

When we study the life of Antoine Jules Gadal, we discover that he has always worked on three levels:

- at the scientific level, as a delegate of the department of Ariège in the *Société Préhistorique Française*, with his friends in archeology Father Mir from the town of Ussat-Ornolac and Count Henri Bégouën, with the President of the Tourist Office of Tarascon Joseph Mandement, with Commander François Octobon and Captain Jean-Louis Boudon in speleology;
- socially, as a teacher for young people and as president of the Tourist Office and the thermal baths of Ussat-les-Bains, and as manager of the caves;
- and on a spiritual level, for all those who came to meditate in silence in the impressive tranquility of the caves, fascinated by their immeasurable space.

He saw himself as a guardian of Sabarthez's spiritual heritage. Adolphe Garrigou had envisaged him the transmission of the free mind, a spirit of humanity, spirituality and transformation. All his life he has striven to pass this calling on to worthy successors.

12.00 AM **CLOSING CEREMONY** by the chair persons


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SATURDAY EVENING (8.30 PM - 9.30 PM)

GALA CONCERT BY JORDI SAVALL
Songs and danses, prayers and lamentations from the period of the rise of Occitania until the end of the crusade against the Albigenses (1100-1244)

HESPÈRION XXI
Marc Mauillon, *chant*
Andrew Lawrence-King, *psalterium and medieval harp*
Dimitri Psonis, *oud, santur and percussion*
Jordi Savall, *vielle, rebec and régie*

HESPÈRION XXI

The most important value of ancient music lies in its ability to transmit as universal, artistic language the emotional value of our ancestors, their emotions and ideas that can still fascinate the audience.
With a repertoire varying from the 10th tot the 18th century, Hespèrion XXI is constantly looking for new encounters between East and West, with an evident preference for integrating and restoring international musical heritage, specifically in the Mediterranean Area and in the music of the New World of America.

The repertoire of Hespèrion XXI includes works from the Sephardic repertoire, Castilian romances, pieces from the Spanish Golden Age and European countries. Some of their most praised concerts were Alfonso X el Sabio's *Las Cantigas de Santa Maria*, *La Diàspora Sefardí*, music from Jerusalem, Istanbul, Armenia, or the *Folías Criollas*. Thanks to the great work of the many musicians and co-workers who have participated in the ensemble over the years, Hespèrion XXI continues to play a key role in the recovery and revaluation of the musical heritage, with worldwide repercussions. With over 60 CDs released, the group now gives concerts all over the world and often participates in international early music festivals.



JORDI SAVALL

Jordi Savall is one of the most versatile musicians of his generation. For more than fifty years he has been introducing the world to forgotten musical wonders. He digs up this early music from the archives and performs it on his viola da gamba or as a conductor. His activities as a concert artist, pedagogue, researcher and creator of new projects, both musical and cultural, make him one of the protagonists in the revaluation of historical music. Together with Montserrat Figueras, he founded several ensembles, such as Hespèrion XXI (1974), La Capella Reial de Catalunya (1987) and Le Concert des Nations (1989), opening up a universe of feeling and beauty and making it accessible to millions of music lovers worldwide.

Over the course of his career, he has recorded more than 230 records from this medieval, renaissance, baroque and classical repertoire, with a special focus on Spanish and Mediterranean musical heritage. His work has been awarded numerous prizes, such as several Midem Awards, International Classical Music Awards and a Grammy Award. In concerts, his music bridges the gap between peoples and cultures, which are very different and sometimes even in conflict with each other, and creates mutual understanding and peace. It is therefore no coincidence that Jordi Savall was appointed Ambassador of the European Union for Intercultural Dialogue in 2008 and, together with Montserrat Figueras, Artist for Peace, under the UNESCO Goodwill Ambassadors program.
His rich musical career has been recognized with both national and international prizes and accolades, including the prestigious Léonie Sonning Prize, which is considered the Nobel Prize in music. "Jordi Savall bears witness to an infinitely diverse common cultural heritage. He is indispensable in our time." (The Guardian, 2011).



MARC MAUILLON

“A singer outside of every category, how could we define Marc Mauillon better?” (Michel Parouty, Opéra Magazine 02/2017)

Due to the scope and individuality of his repertoire, his recognizable timbre and his perfect diction, Marc Mauillon occupies a unique and personal place in the current music scene. Now baritone, then again tenor, this chameleon knows how to merge his color with the music, the repertoire or the characters he embraces.
A selection from his range: Mozart, Machaut, Monteverdi, Offenbach, Lully, Dupin, Rameau, Debussy, Caccini, Purcell, Poulenc, Strasnoy ... But also: W. Christie, M. Minkowski, R. Pichon, C. Rousset , A. Altinoglu, J. Savall, V. Dumestre, H. Niquet, E. Haïm, L. Campellone, M. Pascal, G. Jourdain ... And further: L. Hemleb, D. Warner, B. Lazar, I. Alexandre, R. Carsen, J. Mijnssen ... and let us not forget: P. Hamon, V. Biffi, A. Mauillon, G. Coppola, A. De Bozec...
From solo a cappella with simple chord accompaniment, to major forms of music with choir and orchestra, such as the opera, he easily turns towards chamber music (which is close to his heart) and then moves cheerfully through numerous places and languages, eras, styles and personalities; always looking for the best way to let his special voice resound.



ANDREW LAWRENCE-KING

The virtuoso harpist Andrew Lawrence-King is one of the world’s most recognized interpreters of early music. He is not only known as an orchestral conductor and chamber music conductor, as an inventive basso continuo player, as a specialist in Baroque gestures and as an opera composer, but he is also regarded as one of the greatest virtuosos of the ancient harp. Conducting from his role as basso continuo player on the harp, organ, harpsichord or psalterium, he has performed numerous operas and oratorios in La Scala in Milan, in the Sydney Opera House, in the Casals Hall in Tokyo, in the Berliner Philharmoniker, the Konzerthaus in Vienna, the Carnegie Hall in New York and the Palacio de Bellas Artes in Mexico City. Gramophone magazine described

his Bach recital as “enchanting music of gossamer beauty, performed with calm and intoxicating virtuosity, coupled with exceptional subtlety”.
In 1994 Andrew Lawrence-King founded the ensemble The Harp Consort with which he recorded a series of CDs that have been awarded numerous prizes. The recordings range from traditional medieval songs and South American dances to countless baroque operas. He teaches at the Guildhall School of Music & Drama in London and at the Royal Academy of Music in Copenhagen, and directs Il Corago, the International Baroque Opera Studio and the OPERA OMNIA in Moscow. He is also the permanent guest conductor of the Concerto Copenhagen Orchestra. Within soon the Academy of Basso Continuo will go online.



DIMITRI PSONIS

Dimitri Psonis started in Athens, his native city, with the study of musical analysis, harmony, counterpoint, Byzantine music and Greek folk instruments. He is one of the founders of the percussion groups Krustá, Aula del Conservatorio de Madrid, P’An-Ku and Trío de Marimbas Acroma. He worked together with the Teatro Clásico Nacional under the direction of Adolfo Marsillach in the plays *Fuenteovejuna* and *La Gran Sultana* and also with the theater company Dagoll Dagom in *El Gran Mikado*. He cooperates with many early music groups: Hespèrion XXI, Le Concert des Nations, Sema, Speculum, Ensemble Baroque de Limoges. He also accompanied many singers and musicians, including: Eleftheria Arvanitaki, Maria del Mar Bonet, Eliseo Parra and Javier Paxariño. In recent years he has devoted himself to the study and interpretation of Ottoman classical music and popular music from Greece and Turkey and their instruments: the Iranian santur and tar, Turkish saz and oud, the Greek santur and laouto and all percussion instruments of this region (zarb, riq, bendir...). He founded the group Metamorfósis and later Misrab with Pedro Estevan and Ross Daly.



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Generalitat de Catalunya
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Langue et culture catalanes

Rozekruis Pers

MAIRIE DE TARASCON SUR-ARIÈGE

EMBASSY OF THE FREE MIND

GROTTE DE LOMBRIVES

